

FACULTY OF MUSIC UNIVERSITY OF TORONTO

SYMPHONY ORCHESTRA

Pierre Hétu, guest conductor

and

SYMPHONY CHORUS

Doreen Rao, music director

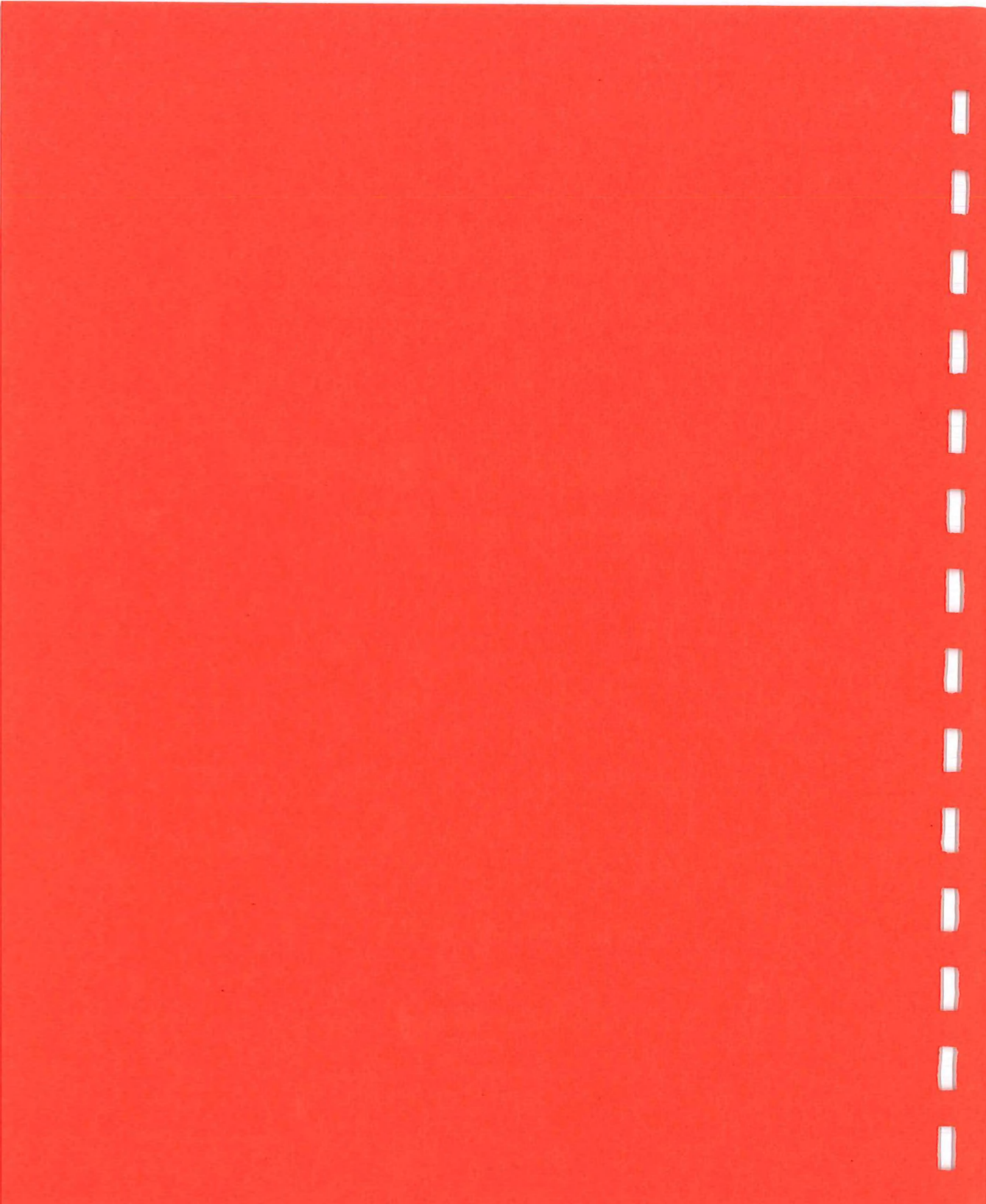
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Saturday, April 6, 1991

8:00 pm

MacMillan Theatre

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PROGRAM

Regina coeli, K. 276

W.A. Mozart

Maria Antonakos, soprano; Diana Kim, mezzo-soprano
Greg Carpenter, tenor; Gary Brown, baritone
Rosemary Thomson, conductor

O Queen of heaven, rejoice, Alleluia,
For Him, whom you were worthy
to bear, Alleluia.

Is, as was prophesied, arisen, Alleluia
Pray to God for us, Alleluia!

Venite populi, K. 260 (248a)

W.A. Mozart

Fabio Mastrangelo, conductor

Allegro

Come, peoples, come from afar; the races marvel
whether there is another nation so great, which
has gods as close to it as our God is to us, whose
true presence we, joined by a living faith, behold on
the altar.

Adagio

A most blessed inheritance, only inheritance of the
faithful to whom the breaking of bread and the
communion of the chalice brings succor.

Allegro

Yea, therefore we feast upon the unleavened bread
of truth and purity, and are intoxicated by the wine
of everlasting delight.

translation from the Latin by Sean J. Gilsdorf

Shelagh Tyreman, soprano; Vanessa Grant, mezzo-soprano
Timothy Stiff, tenor; Randall Jakobsh, baritone
Jeremy Hughes, conductor

Kyrie

Lord, have mercy. Christ, have mercy.
Lord, have mercy.
Christ, hear us, Christ, hear and heed us.
God, our heavenly Father, have mercy on us.
God the Son, Redeemer of the world,
have mercy on us.
God the Holy Spirit, have mercy on us.
Holy Trinity, one God, have mercy on us.

Sancta Maria

Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of virgins, Mother of Christ,
Mother of divine grace,
Mother most pure, Mother most chaste,
Mother still virgin, Mother undefiled,
Mother most lovable, Mother most wonderful,
Mother of good counsel, Mother of our Creator,
Mother of our Saviour, Virgin most prudent,
Virgin most worshipful, Virgin most renowned,
Virgin most powerful, Virgin most merciful,
Virgin most faithful, Mirror of justice,
Seat of wisdom, Cause of our joy,
Shrine of the spirit, Shrine of honour
Glorious shrine of holiness. Mystical rose
Tower of David, pray for us.
Tower of ivory, pray for us.
House of gold, Ark of the covenant,
Gate of heaven, Morning star.

Salus Infirmorum

Health of the sick, Refuge of sinners,
Comfort of those in trouble, Help of Christians.

Regina Angelorum

Queen of angels, Queen of patriarchs,
Queen of prophets, Queen of apostles,
Queen of martyrs, Queen of confessors,
Queen of virgins, Queen of all saints,
Queen conceived without original sin,
Queen assumed into heaven,
Queen of the most holy rosary,
Queen of peace.

Agnus Dei

Lamb of God, who takest away the sins of the
world, spare us Lord,
Lamb of God, who takest away the sins of the
world, hear and heed us.
Lamb of God, who takest away the sins of the
world, have mercy on us.

Concerto #4 in G major for piano and orchestra, Op. 58
Allegro moderato
Andante con moto
Rondo

Ludwig van Beethoven

Guy Lalime, piano

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Symphonie Fantastique
Rêveries. Passions
Un bal
Scène aux champs
Marche au supplice
Songe d'une nuit du sabbat

Hector Berlioz

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BIOGRAPHIES

Born in Montreal, **PIERRE HETU** graduated from the University of Montreal. He began his conducting studies at the National Conservatory of Music in Paris in 1960 and received his degree two years later. Meanwhile, he spent three consecutive summers at the Music Academy in Siena, Italy, studying with Sergiu Celibidache. He captured first prize at the 1961 International Competition for Conductors in France, after which he spent one year in Vienna at the Music Academy, working with Hans Zwarowsky. He also studied at the Tanglewood Festival with Charles Munch, and in Düsseldorf with Jean Martinon. His first professional engagement with the Montreal Symphony Orchestra in 1963 led to his appointment as assistant conductor to Zubin Mehta and Music Director of the Young People's Concerts. In 1968, he became Music Director of the Kalamazoo Symphony Orchestra and two years later, he accepted the post of Associate Conductor of the Detroit Symphony Orchestra. From 1973-1980, he was Music Director of the Edmonton Symphony Orchestra. Mr. Hétu is a frequent guest conductor with major Canadian orchestras and opera houses, CBC radio and television, and some U.S. orchestras. He has conducted in France, Belgium and Switzerland, both in public concerts and radio. In 1976, he led the World Youth Orchestra in the opening concert and ceremonies of the Montreal Olympics. He has toured extensively with the Quebec Youth Orchestra in Quebec and Ontario, and has been a frequent guest conductor with the student orchestras of both the Conservatories of Quebec and Montreal. Mr. Hétu is an adjudicator for the Canada Council, and he teaches conducting both privately and in masterclasses.

In little more than a decade, **DOREEN RAO** has established herself as one of North America's most celebrated conductors and teachers. Prior to her appointment as Director of Choral Programs at the University of Toronto, Doreen Rao held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbado, James Levine, Daniel Barenboim, Helmuth Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.

Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980, her New York conducting debut with the American Symphony Orchestra in 1985, and her Carnegie Hall debut with the Manhattan Philharmonic last May. Her many appearances as guest conductor and choral clinician in the United States, Canada, the United Kingdom, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all-state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Tonight's Concerto winner and guest soloist

In 1984, **GUY LALIME** returned from England after studying with Maria Curcio Diamond. Since then, he has worked with Anton Kuerti, Suzanne Goyette and Jean-Eudes Vaillancourt. He is presently a fourth year performance student at the University of Toronto, where he studies with Professor Boris Lysenko. He received first prize in his category at the 1985 Canadian Music Competitions for the third time. During the International Year of Youth, the Mouvement des Caisses Populaires Desjardins awarded him the "Encouragement à la Jeunesse" prize. In 1988, he accompanied lessons given by baritone Gérard Souzay in France and in 1989, he studied accompaniment with the renowned pianist Dalton Baldwin. He was guest artist in "Debut," the young artists concert series at McGill University in November of 1989. Guy Lalime toured with Youth and Music Canada in January of 1990, inaugurated the music series "Les Concerts sur le fleuve" in Quebec, and performed two recitals for Amnesty International. This past January, he performed in the music series "Sons et Brioches" at the Place des Arts in Montreal. Guy Lalime is also a trained dancer and mime artist. In 1989, he played the role of Mozart in the musical play *Les Femmes de Mozart*, the closing event of the Superphonic Festival in Lachine, Quebec.

PROGRAM NOTES

Mozart

Today, the most familiar of Mozart's works for the church is his *Requiem*, written in the final year of his life. In fact, the majority of his sacred compositions were written much earlier, during the 1770s. Mozart was employed at this time by the Archbishop of Salzburg, for whom he wrote a number of masses and shorter sacred works. The *Regina coeli* is one of three settings Mozart made of this text. The full chorus is contrasted with a solo quartet, and the festive nature of this work does not preclude attention to the meaning of the words, at crucial points such as "ora pro nobis" or "resurrexit sicut dixit". The *Litaniae Lauretanae* is a much more elaborate text and setting, but like the *Regina coeli*, it honours the Virgin Mary. Both contemporary operatic style (especially in the solos) and the traditional, serious church style are evident in this work, which may have been written for the Salzburg Cathedral. *Venite populi*, written for Ascension day in June, 1776, uses a double chorus which sings both antiphonally and together, in eight-part polyphony. A chordal section in the middle, in which the two choirs gradually come together as one, is flanked by two quick, imitative movements.

Piano Concerto No. 4 in G major

Beethoven

This concerto was written in 1805-6, a particularly prolific time for Beethoven. He was engaged in the writing of his fourth symphony, the violin concerto and the Razumovsky quartets, and had already sketched ideas for his fifth and sixth symphonies. The fourth piano concerto shows a mastery and integration of the classical tradition in the outer movements, combined with an extremely romantic middle movement. Musicologist Owen Jander has suggested that Beethoven may have had a program in mind for the *Andante con moto*, of the plea of Orpheus against the stringent but fading protest of the furies. Whether or not this is the case, it is an unusual movement with the use of the *una corda* (soft pedal) prescribed almost throughout for the soloist. The final movement opens with a joke reminiscent of Haydn, in the wrong key, which rights itself over and over each time the main theme returns.

Symphonie Fantastique

Berlioz

With Berlioz, we move into a world where the program is an integral part of the work itself. The *Symphonie Fantastique* was based on autobiographical material, the infatuation of the young composer with the actress Harriet Smithson. In Berlioz's own program note for the work, a young musician who tries to kill himself with opium induces a series of visions in which the beloved appears as a recurring melody. In the first movement he remembers a time before he was in love, then the inspiration of love, suffering and consolation. He sees her again in the excitement of a ball. In the third movement the piping of two shepherds brings him some relief, until she reappears with painful forebodings. At sunset there is a rumble of thunder. The march to the scaffold is for the artist who dreams he has killed his beloved, and her idea returns at the end, interrupted by the fall of the axe. Finally he thinks he sees his beloved among a celebration of witches for his funeral. The *Dies Irae* melody (from the mass for the dead) is heard, then combined with the witches' dance. The idea of the beloved is translated into musical terms as a soaring melody (*idée fixe*) heard immediately after the slow introduction to the first movement; it is transformed as it recurs throughout the work.

Notes by Jennifer Griesbach, History and Literature, Year 4

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

First Violins

Jeremy Bell
Nancy Case
Sophie Drouin+
Mark Fewer
Karen Graves
Anna Kolesar
Chai-Tan Lee
Xiao Liao
Lenore McIntyre
Stevan Pepa
Erika Raum
Rudy Sternadel
Eric Watson
Colin Wrubleski
Sam Yeung

Second Violins

Vivian Chon
Melissa Exmundo
Mariola Frackowiak
Corey Gemmell
Joo-Joo Kang
Boris Kris
Grace Law
Amanda Lee
Phong Mach
Diane Nam*
Tara-Louise Perrault
Konstantin Popovic
Claudia Stecker
Deanna Vardy

Violas

Melissa Aronchik
Sherry Chen
Katherine Hill
Bridget LaMarche*
Richard Lee
Don Lyons
Rachel Sells
Michelle Speller

Violoncelli

Lois Chia
Mary-Katherine Finch
Jeremy Findlay
Gary Gefer
Irina Grunberg*
Darach McGee
Vladimir Orloff
Cindy Song
Margaret Tobola

Double Basses

Robert Clutton*
James Creeggan
Brian Joyce
Patrick McPhail
Reuven Rothman
Wayne Schmidt
Greg Sheldon

Flutes

Elizabeth Fekete
Martina Kurth
Todd Skitch

Oboes

Heidi Postl
Judy Reitveld

Clarinets

Joanne Krzyszkowski
Arthur Luck
James Petry
Linda Switt

Bassoons

Christine Cardinal
Catherine MacDonnell
Dan Restivo
Darrell Steele

Horns

Sam King
Darcy McFadyen
Jane MacKay
Ruth Woodward
Julia Yang

Trumpets

Tim Birtch
Jason Czuba
Scott Harrison
Melody Septo

Trombones

John Balsillie
William Carn
Ross Harwell
Dean Pattison

Tubas

Paul Bird
Alex Kidston

Timpani

Anne Marie Borth
Chris Braun
Tiina Laukkanen

Percussion

Chris Braun
Jacqueline McCaig
Morris Palter

Harp

Agnes Lee
Julia Seager

+Concertmaster

*Principals

UNIVERSITY OF TORONTO SYMPHONY CHORUS

STUDENT MEMBERS

Sopranos

Maria Antonakos
Anastasia Bethanis
Frances Bianchi
Becky Carpenter
In-Ah Cho
Jae-Hee Choe
Marta Deluca
Cordula Ernst
Alice Hayward
Anne Kong
Mary Anne Kosa
Anita Kwok*
Cheryl Lake
Susan Lexa
Olga Mychajluk
Sorim O
Elfreda Pitt
Esther Tse
Doreen Taylor
Mary Jane Warren
Rebecca Whelan
Marianne Zin

Altos

Paula C. Babb+
Janet Brenneman
Brenda Chan
Hehsun Chun
Jennifer Crabtree
Judith De Haney
Sandra Gazetos
Miki Hayashi
Paula Kwiatkowska
Sara Lackie*
Esther Leung
Batya Levy
MaryLou Magic
Donna Mak

Heidi McKenzie
Michelle Planeta
Tatiana Podlaska
Liz Radzick
Karen Schemeit
Peggy Sleepers
Hilary Wilson

Tenors

Rob Herriot
Stephen Holloway
Tim Hughes
Rick Hiir
Chris Lovell
Paul Rzadkowski

Basses

Kerim Anwar
Joe Argentino
Dejan Badnjar
David Baitz
Rob Baker
Dave Bowser
Gary Brown
Ambrose Chan
Martin Cheng
Stephen Clarke
Mark Cooper
Menon Dwarka
Deon Flash
John Gaspar
Drew Gill
Michael Hall
Brian Katz
Serouj Karadjian
Dean Kustra
Robert Matys
Milos Popovic
Dan Restivo

Peter Scoffield
Warren Seale
Daniel Suzuki
Anthony Zarb

COMMUNITY MEMBERS

Sopranos

Violet Antonakas
Rosemary Beattie
Lois Bell
Aurelie Desmarais
Cathy Cassel
Cate Friesen
Cheryl Haney
Ethel Johnston
Lori Kernohan
Joan MacNeil
F Runge
Rebecca Simkin
Carol Smiley
B.L. Stringer
Sue Taves
Deborah Wehrle

Altos

Cathy Blewett+
Susan Carson
Lori Dolloff
Elizabeth Elliott
Judy Ginou
Marien Habermehl
Laura Houghton
Julie Hunt
Margaret McLeod
Janice Meilach
Colleen Miller
Marlene Marwah
Christiane Palmer
Jennifer Pierson

Liz Shorten
Claire Speed
Mary Anne Unrac
Elizabeth Wall
Susan Westphal

Tenors

Ken Beattie
Jeffrey Black

Tony Boston
Tom Kemple
Ron Stringer

Basses

Ai Elliott
David Hardy
Brian Hill*
M. MacCoubrey

Sam Morrison
Carlos Nororha
Frank Patrizic
Henry Rose

* section leader
+ manager

Lori Dollof and Rosemary Thomson, assistant conductors
Dr. George Brough, rehearsal accompanist

* * *

University of Toronto Symphony Orchestra

Coaches

Professor Thomas Monohan: strings
Professor Eugene Rittich: winds, percussion

Manager

Marnie Hare

Assistant to the conductor

Peter Bergamin

Jeremy Hughes, Fabio Mastrangelo, and Rosemary Thomson
are students in the Special Program in Conducting; this program is made possible with the generous support of
the Ontario Arts Council. They have been preparing and rehearsing the works by Mozart for this evening's
performance under the direction of Professor Doreen Rao, Director of Choral Programs.

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MacMillan Theatre

**Fred Perruzza, Director of Theatre Operations
Jim Earls, Technical Assistant
Scott Thom, Technical Assistant**

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This evening's performance is being recorded for future broadcast on CJRT-FM

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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FACULTY OF MUSIC
UNIVERSITY OF TORONTO

OPERA DIVISION

Opera Excerpts

Wednesday, April 24, 1991 at 8:00 pm

Giacomo Puccini	Turandot	Scene from Act II
Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Giuseppe Verdi	Macbeth	Sleepwalking scene
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

Friday, April 26, 1991 at 8:00 pm

Giacomo Puccini	Turandot	Scene from Act II
Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Arthur Sullivan	Ivanhoe	Act I, scene iii
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

Saturday, April 27, 1991 at 8:00 pm

Gioacchino Rossini	L'Italiana in Algeri	Scene from Act I
Peter Ilyich Tchaikovsky	Eugene Onegin	Act II, scene ii
Igor Stravinsky	The Rake's Progress	Act II, scenes ii & iii
Wolfgang Amadeus Mozart	Così Fan Tutte	Act I, Finale
Arthur Sullivan	Ivanhoe	Act I, scene iii
Giuseppe Verdi	Macbeth	Sleepwalking scene
Jacques Offenbach	Orpheus in the Underworld	Act III, scene i

MacMillan Theatre -- Edward Johnson Building
Tickets \$11, Students/Seniors \$8 (includes GST) Box Office 978-3744